

# **Mad Libs**

**Fill in the blank  
Artist Statements**



**World's Greatest Word Game!**



I became interested in \_\_\_\_\_ this work after attempting to  
research the \_\_\_\_\_ that Italian Immigrants brought to America.  
The difficulty I had in finding specific records of possessions  
\_\_\_\_\_ me to create a record of my own. I chose to focus on  
\_\_\_\_\_ brought to America during the great \_\_\_\_\_ of the early  
20th century. These objects embody the Italy and culture the  
immigrants left behind, but also contain many of the \_\_\_\_\_ and  
\_\_\_\_\_ for a future in the New World. Stories and family traditions  
are built around their \_\_\_\_\_, which in many cases, are the only  
traces from the first generation. I am \_\_\_\_\_ by these artifacts for  
a number of reasons. These \_\_\_\_\_ were \_\_\_\_\_ in a time when  
handwork and craft were considered the only mode of construction;  
they embody the personality of their place and time. It is easy to see  
the \_\_\_\_\_ of the maker and the wear from the original owner in  
these century old objects. I was interested in \_\_\_\_\_ these objects  
in \_\_\_\_\_ to archive the originals in their current condition and  
impede their further deterioration. Soon after arriving to \_\_\_\_\_,  
many immigrants found it necessary to embrace \_\_\_\_\_ of the New  
World and leave their old country behind. Many of the possessions  
brought over from \_\_\_\_\_ in the early twentieth century and the  
\_\_\_\_\_ that surrounded them have since disappeared. In some  
cases, oral \_\_\_\_\_ have allowed some members of the \_\_\_\_\_ to  
live on and a few of their \_\_\_\_\_ to survive.

The current of \_\_\_\_\_ is ephemeral, \_\_\_\_\_, and intimate  
title adjective  
 installation work using \_\_\_\_\_ and \_\_\_\_\_ related materials as  
material material  
 a pallet. The works are very \_\_\_\_\_, generally smaller than 24" in  
adjective  
 each direction, and no taller than a few inches high. They are meant  
 to \_\_\_\_\_ people to look very closely, and \_\_\_\_\_ the  
verb verb  
 possibilities. Each piece has to be set up and taken down each time.  
 The narratives are reduced through \_\_\_\_\_. The installations are  
activity  
 like 3-Dimensional Drawings in character, with \_\_\_\_\_ marks, and  
adjective  
 form considered very formally as well as emotionally in the pieces.  
 However, they are still meant to be seen in the round, as truly  
 3-Dimensional works. The content of the works are conceptual and  
 taken from \_\_\_\_\_. The works are meant to express ideas the  
noun  
 artist holds very close to her \_\_\_\_\_ and \_\_\_\_\_. The artist  
body part noun  
 hopes these universal concepts will also touch the viewer.

My work has always been a continuum, an evolution with one piece leading to another. Since the mid \_\_\_\_\_ the pieces have had a personal \_\_\_\_\_ quality specific to changes and events in my own life and environment, i.e. a mid-life change of career, \_\_\_\_\_, friends, and location. My imagery is drawn from many sources.

Symbols play a \_\_\_\_\_ role in my pieces. The recurring \_\_\_\_\_ forms serve as signifiers for the sense of place, security, and grounding. My pieces often contain subtle references to \_\_\_\_\_, weather catastrophes, urban violence and other \_\_\_\_\_ conditions. These often translate into metaphors for more personal life changes. I also want the viewer to make some choices as to the meaning of specific pieces and deliberately try to hint at meaning rather than entirely spell it out.

I also use \_\_\_\_\_ as a resource for my work. I \_\_\_\_\_ anything that interests me from \_\_\_\_\_ to \_\_\_\_\_. Five days in Scotland, for example, led to a series that juxtaposes Japanese \_\_\_\_\_ with Celtic \_\_\_\_\_. I am currently working on a series of \_\_\_\_\_ which deal with \_\_\_\_\_, war and the \_\_\_\_\_ arts.

In \_\_\_\_\_ I married and moved to a \_\_\_\_\_ in “the  
country” tucked between farms and \_\_\_\_\_ on a small acreage  
stripped of its \_\_\_\_\_, its top soil, its sand and glacier piled gravel  
more than a hundred and thirty years ago when the county was  
building its first grid of roads. The land was made useless to farm and  
abandoned. A few small places grow nothing at all. In protected  
places oaks and \_\_\_\_\_ have returned and young \_\_\_\_\_,  
maple and white pine are beginning to show up where they will one  
day dominate.

For nearly a decade I have \_\_\_\_\_ the woods virtually every  
day, sometimes two or \_\_\_\_\_ times a day. It did not take long to  
wear a path, not a mile long in all its meander and return home. I  
walked neighbor’s land often as well and could see clearly that parcels  
surrounding us were healthy, \_\_\_\_\_ upper mid western forest.  
After the walks I make notes, simply wishing to track what is  
happening, how the place changes and how the mind, in turn, changes  
with it.

The photographs are about \_\_\_\_\_ the land, an utterly  
ordinary mid-western forest, neither post card nor coffee table stuff.  
The photographs are about the forest, and \_\_\_\_\_ it’s details and  
joints, its voices and rhythms and the story it may tell. Ultimately the  
photographs are about learning to inhabit a place once left for dead.

Since the beginning of time humans have made “\_\_\_\_\_”.  
noun

Cave \_\_\_\_\_ expressed their thoughts on stone walls, drawing with  
verb  
crude tools such as sticks and \_\_\_\_\_. The invention of pigments,  
object  
drawing tools, paper and \_\_\_\_\_ facilitated visual communication.  
material

After \_\_\_\_\_ of yeas of refinements in tool making, the Twentieth  
number  
Century has given us THE COMPUTER.

For the novice, \_\_\_\_\_ with a “mouse” feels like drawing with  
-ing verb  
a bar of \_\_\_\_\_. Learning to create a simple “snake” curve can  
noun  
take 3 to 5 hours. Changing an existing line is no longer a matter of  
rubbing one out, but is instead a series of intellectual moves, “ungroup  
points, select with \_\_\_\_\_ tool, click on mouse while holding  
body part  
command key,” etc.

Those of us who are confronted with this new tool are learning to  
\_\_\_\_\_ all over again with the same frustrations our ancient  
verb  
ancestors must have experienced dealing with clumsy, uncooperative  
\_\_\_\_\_. In homage to their efforts we offer our “\_\_\_\_\_”.  
noun object



My current work has meaning at several levels. The ancient pieces of \_\_\_\_\_  
location serve as a point of departure, as a way to interpret our own \_\_\_\_\_  
adjective life. In that day, the forms were used for various daily functions such as \_\_\_\_\_  
-ing verb water, grains or oil. My work is not meant to be \_\_\_\_\_  
adjective at any level, although they are all true vessels, hollow to the bottom. The \_\_\_\_\_  
group artisans drew pictures of well known events or \_\_\_\_\_  
object on the vessels. My work is an interpretation of modern daily life through exaggeration of the vessels into human-like gestures embodied in the form itself or in the addition of other symbols, such as flames, or surface symbols, like clouds, or action marks. Each piece carries archetypal references to common understandings in modern life.

Parts of the vessels have been traditional for millennia, such as the \_\_\_\_\_  
body part of the vessel, the belly or \_\_\_\_\_  
body part, the neck, the \_\_\_\_\_  
body part and the mouth. Western culture has always made reference to the human body as a vessel with the Bible full of examples. It was a natural vehicle for me to use the vessel image as a reference to the human form itself.

\_\_\_\_\_  
-ing verb the forms comes from my own artistic whimsey and the visual delight of creating make believe space through illusion. As perspective allows the illusion of \_\_\_\_\_  
adjective on a flat plane, I have twisted the illusion of three dimensions to fool the eye. The vessels appear \_\_\_\_\_  
adjective from a distance but up close are \_\_\_\_\_  
adjective forms.



We can come closer to \_\_\_\_\_ ourselves as acting human  
beings through \_\_\_\_\_ the objects we are exposed to, the objects  
we consistently put to use. In this capacity, \_\_\_\_\_ objects are  
truly unique. For they not only self-descriptively speak of their  
substantiation, their physicality, but also reflect the complexities of  
\_\_\_\_\_, \_\_\_\_\_, and interactions they have upon the human  
condition. For this reason, I employ functional objects in my artwork:  
they hold the imprint of \_\_\_\_\_ and society.

I critique our very basic form of conduct, our ways of behaving in  
both \_\_\_\_\_ and \_\_\_\_\_ contexts, and our own interpersonal  
relationships with functional objects. Through \_\_\_\_\_ the qualities  
individuals project upon the objects of their attention, I generate a  
pallet composing the conceptual nature of my work. My own cultural  
conditioning, education, and personal \_\_\_\_\_ structure these  
observations, my perceptions. They point criticism toward \_\_\_\_\_  
behavior, class, and cultural society.

My work is portrayed through the \_\_\_\_\_ of \_\_\_\_\_  
objects within spatial environments or \_\_\_\_\_. The objects I  
employ are altered with linguistic cues to reinforce, \_\_\_\_\_, and  
accent the natural expression of the objects themselves. To  
re-experience \_\_\_\_\_ objects through such practice will allow  
viewers to ponder their influence and position in our \_\_\_\_\_ lives.

The \_\_\_\_\_ investigates my interest in the history of \_\_\_\_\_.  
title object

This juxtaposition of two specific architectural styles is both

\_\_\_\_\_ and \_\_\_\_\_. Rammed \_\_\_\_\_ is a simple  
adjective adjective object

architectural construction technique. It is unique in its ability to be

both \_\_\_\_\_ and \_\_\_\_\_. I am using this material to mark the  
adjective adjective

space in a variety of ways. From the exterior of the \_\_\_\_\_ the  
location

form and the surface seem \_\_\_\_\_. In contrast, the interior of the  
adjective

room has the familiar and identifiable characteristics of \_\_\_\_\_ tin  
-ed verb

wall coverings from the \_\_\_\_\_. This \_\_\_\_\_--based installation  
time period activity

deals with \_\_\_\_\_. The softness of the \_\_\_\_\_ earth allows the  
noun -ed verb

room to change subtly with a \_\_\_\_\_ hand gesture. The room is  
adjective

altered by removing the \_\_\_\_\_ tin pattern and returning it to a  
-ed verb

structure that is nonspecific. The removal of the pattern with my

\_\_\_\_\_ leaves a smooth surface and \_\_\_\_\_ on the floor. The  
body part noun

viewer then creates another system of marking by \_\_\_\_\_ through  
-ing verb

the space and leaving imprints in the \_\_\_\_\_.  
noun

A good work of art should be \_\_\_\_\_ every time one sees it.  
adjective

Such work begins a dialogue between the viewer and the art, and the more \_\_\_\_\_ that is implanted in the art, the deeper that dialogue  
noun

can be. The value of any work of art is not in its price or its \_\_\_\_\_,  
noun

but in the inherent energy, its ability to act as a catalyst of responses in the viewer. Hopefully, my sculpture provides no answers and removes doubts. My intent, rather, is to ask tough questions - to comfort the afflicted and afflict the comfortable - to plunge the viewer into that \_\_\_\_\_ process of dialogue. The interaction is usually not  
adjective

a verbal or even a conscious one, but often one that continues, at various levels of awareness, as long as the \_\_\_\_\_ and the artwork  
noun

are within range of each other. I believe every artist has a responsibility to \_\_\_\_\_: to absorb, distill and interpret, through  
group

the artist's personalized filter, realities that would otherwise be invisible. I take that responsibility seriously, and that means I sometimes create images that are shocking or vulgar or in some way \_\_\_\_\_.

adjective

One essential element of my sculpture is \_\_\_\_\_, which  
noun

I find slightly unsettling both to viewers and to myself. The images that occur to me are imbued with mystery. I try to maintain that feeling in the preliminary \_\_\_\_\_, and if it does not survive the  
object

final step of bringing the idea into form, I feel the work has failed. My work revolves around the human condition, which is indeed mysterious. My intent is not to lead viewers through that labyrinth, but to \_\_\_\_\_ them in it.  
verb

“The                       
noun. It is the idea of one’s life as an urgent quest - as a  
mystery calling for solution.” --Sven Birkerts

“The                       
noun from above” is the basis for my work. I question how we store and  
retrieve the                       
adjective contents of our inner lives and how those  
meanings or awareness then act upon us. One way that I believe this  
is often                       
-ed verb is through dreams. In this piece I have documented  
a recurring dream of mine -- one that I believe to be precognitive. For  
me dreams of this type feel like                       
noun or Deja vu. It is the feeling  
of having already                       
-ed verb something, where the present feels like  
the past. Frequently such experiences happen to me during the day  
and are merely connected with very banal events. However, what  
makes both waking and non-waking Deja vu so                       
adjective is that these  
memories entail extreme detail, which involves hearing, taste, and/or  
touch perceptions as well.

Throughout my work I have                       
-ed verb themes regarding                       
object,  
home and                       
-ing verb. Our interpretation of a place is based on our  
past experiences. Place is about                       
location. We are looking for  
sameness -- it is a constant compare and contrast. This is the source  
of the dream I have illustrated, as well as connecting seemingly  
unrelated elements from the dream, such as, the                       
-ing verb of a  
childhood                       
activity as a way of representing place of origin, path,  
and home/shelter.

I love metal \_\_\_\_\_ because I can see what started out as a  
concept in my mind become a tangible work of art. I \_\_\_\_\_ from  
my studio on the bayou outside of \_\_\_\_\_. The \_\_\_\_\_ flow of  
the \_\_\_\_\_ down the bayou puts me at one with nature. It helps  
ease the long hours of \_\_\_\_\_ work. Yes, it takes a lot of time to  
sculpt a piece. However, the time dwarfed almost to insignificance  
when compared to the eternity that a piece will last. This concept  
gives me \_\_\_\_\_ pleasure. The enduring permanence of my art  
means that my work will still be here long after I am gone.

As for the creative process, my canvas is a hard \_\_\_\_\_  
usually \_\_\_\_\_. With my arsenal of brushes which consist of  
\_\_\_\_\_, \_\_\_\_\_, grinders, \_\_\_\_\_ and \_\_\_\_\_, I slowly  
shape, \_\_\_\_\_ and define each piece until in my minds eye I  
envision what no one has seen before, the future.

I have great interest in the \_\_\_\_\_ each image holds, the  
adjective  
impossible combination that occurs only during \_\_\_\_\_ and  
activity  
dreaming, and the personal glossary of ideas that expand from this  
state. I like to think of the scraps of \_\_\_\_\_ imagery as the point of  
adjective  
departure for the story, rather than my forcing a story upon them.  
This is why it is important that the \_\_\_\_\_ I choose carry its own  
material  
previous history.

The process of \_\_\_\_\_ disparate scraps from science  
-ing verb  
textbooks, \_\_\_\_\_, children's coloring books and other found  
noun  
material becomes as much a part of the emerging image as the  
\_\_\_\_\_. A piece often becomes about the \_\_\_\_\_ and desire to  
-ing verb verb  
combine those emergent narrative symbols that seem charged with a  
familiar yet \_\_\_\_\_ emotion.  
adjective

When successful, all the elements fall together with irony and  
\_\_\_\_\_ while all other realities are obliterated, leaving the viewer  
noun  
as participant inside the picture. The image then carries the weight of  
an \_\_\_\_\_, personal "reality". Most important, the final image  
adjective  
actually gains a significant evocative quality I could not have  
expressed in any other way.



The most pervasive quality of my experience of the physical world is that of a \_\_\_\_\_, a \_\_\_\_\_, a bag of tricks manifest within a wide vault of consciousness. The reality of this physical world seems like a tenuous, fleeting, and ecstatic agreement among consciousness, \_\_\_\_\_, and \_\_\_\_\_. It is this juncture between form and formlessness, the prosaic and the transcendent, that is the most compelling place of exploration for me as a \_\_\_\_\_.

I make \_\_\_\_\_ from observation, usually in \_\_\_\_\_. I think about these familiar spaces as a metaphor for \_\_\_\_\_ -- as the house in our dreams reveal our unconscious questions about the condition and nature and mystery of our selves -- like the hidden \_\_\_\_\_ we have all discovered in sleep. These spaces \_\_\_\_\_ to me about individual presence and relations between \_\_\_\_\_ and \_\_\_\_\_. The play of form is merged with questions about time, \_\_\_\_\_, and the fiction of continuous space. The painting becomes an arena for \_\_\_\_\_ perception and consciousness: at what point does the mind identify a form? At what point does the registration of form dissolve, spin out of "ordinary" reading, a depiction of everyday space, and a shift in consciousness to another state of awareness: more comprehensive, timeless? Can a painting act in this way, taking the viewer to another kind of conscious awareness, different from what he or she came to the painting with? These are some of the questions that drive my engagement with painting.



As a child of \_\_\_\_\_  
adjective parents in rural \_\_\_\_\_  
location, I have found  
that the impetus for making work has often been directly located in an  
exploration of \_\_\_\_\_  
body part or \_\_\_\_\_  
activity in relation to identity. My  
prior work and research have taken me through a series of ways of  
thinking about the \_\_\_\_\_  
object, from the place of childhood to the broad  
historical and literary theme of the pastoral garden. Over time in  
\_\_\_\_\_  
location, and as a result of \_\_\_\_\_  
event, the pastoral has become what  
Leo Marx refers to as the \_\_\_\_\_  
adjective garden. Marx shows us how  
nostalgic longings for rustic simplicity pervade the advertising and  
entertainment world. The installation “\_\_\_\_\_”  
title appropriated  
stereotypes of \_\_\_\_\_  
adjective and \_\_\_\_\_  
adjective images into a  
sentimentalized clash of art and nature.

In recent work titled: \_\_\_\_\_  
title, wood constructions in the form  
of \_\_\_\_\_  
object and \_\_\_\_\_  
noun draw from both nature and culture to  
focus on the \_\_\_\_\_  
body part and \_\_\_\_\_  
material as locus of longing and desire.  
They are portraits and \_\_\_\_\_  
art form rooted in the past that explore that  
space between our nostalgia for the idealized American past and the  
universal ache accompanying the reality of its non-existence.

Memory and \_\_\_\_\_  
noun

Loss of something \_\_\_\_\_  
adjective

A whirlwind of a thousand memories . . . and not one can be \_\_\_\_\_  
-ed verb  
out as honestly as the true one.

To speak of it cannot even \_\_\_\_\_ the level of its value.  
five senses

To conceal its importance creates distortions.

Fragility

The \_\_\_\_\_, the mind  
body part

These are the subjects made visual . . . by using \_\_\_\_\_ words.  
adjective

Within the \_\_\_\_\_, skin or surrounding space memory becomes  
noun  
\_\_\_\_\_ over time leaving the words indecipherable.  
-ed verb

We are left behind with our recollections of the \_\_\_\_\_ and  
noun  
\_\_\_\_\_ we treasured most. Twisting up in our emotions . . . wading  
object  
through the highs and lows.

My goal is to convey this difficult and complex state of emotions  
through the work.

With a quiet solitude, remember these things lost.

This exhibition \_\_\_\_\_ memory through a close inspection of  
war and its impact on the individual. Veterans carry with them long  
and complex \_\_\_\_\_ arising from the realities of war and the  
vulnerability of memory to the passage of time. Through my role as  
an \_\_\_\_\_, I have tried to document the veterans' stories by  
making their oral histories visible in the artwork. The "\_\_\_\_\_"  
are meant to reconstruct or convey their experiences. Capturing and  
\_\_\_\_\_ the transforming power of \_\_\_\_\_ and its residual  
effects on the identity of the veterans and of those around them is  
fundamental to the premise of the work.

These mouthpieces, symbolic of the veterans' \_\_\_\_\_, function  
not only as corks that impede the flow of memories, but also as  
repositories for \_\_\_\_\_. The "\_\_\_\_\_" became a conduit for  
their reflections. By wearing the pieces, the viewers gain insight into  
the veterans' \_\_\_\_\_, particularly the different facets of their  
memories and identities. The viewers then themselves become the  
conduits for these oral histories.

Gaining an understanding of what constitutes \_\_\_\_\_ and its  
transforming nature helps us develop a better appreciation of our  
\_\_\_\_\_. The veterans and their stories, and our engagement with  
them, delicately link us to the past. Ultimately, we find we are all  
connected to one another through our own \_\_\_\_\_.



